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PRESS RELEASE

THE CLEVELAND MUSEUM OF ART PRESENTS
DREAMSCAPES: THE FILMS OF RICHARD MYERS
March 10, 13, 24, & April 3, 7, 10, 1991

Richard Myers is the only filmmaker in The Cleveland Museum of Art's 1991 special exhibition **The Invitational: Artists of Northeast Ohio**, which replaces the traditional **May Show** in the Museum's 75th anniversary year. Myers, a Kent State University faculty member who has been making films in Northeast Ohio since the early '60s, is one of fifteen artists whose work is represented in the show. As might be expected of a serious filmmaker who would choose to forego the allure of major media centers in favor of working with a cast of friends and family in Kent, Ohio, Myers' work is far from mainstream fluff. The films selected for **Dreamscapes: The Films of Richard Myers** reveal a distinctly non-Hollywood perspective on everyday life, a surrealist vision expressed with technical virtuosity and rare aesthetic integrity.

The nonlinear dreamlike flow of black-and-white images that stands for conventional plot in Myers' films has won praise from Pauline Kael, Roger Ebert, *The New York Times*, *The Los Angeles Times*, and other bastions of the national critical media. In a Cleveland *Plain Dealer* interview, the director described one process of assembling images he used in putting together his most recent effort, 1989's *Moving Pictures*: "At one point the whole film was going to be just dashboards. I had hours of dashboards." That finished piece was expanded to include scenes from various Northeast Ohio locations, including E.4th St. and the Powerhouse in Cleveland (the police eventually kicked Myers and his crew out), plus Lake Erie, a few locations in Kent, and Twinsburg during that city's annual twins convention. The film consists entirely of right-to-left panning shots (some made by affixing the camera to a moving skateboard), so one can easily understand Myers' practical rationale for widening his focus beyond the confines of the front seat of an automobile. Just because these films may display some underlying rationale, however, does not mean they concern themselves with the rational world; **Dreamscapes** is an apt title indeed.

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Myers' films have won major awards at film festivals in San Francisco, Gambier and Athens Ohio, Chicago, Milwaukee, and Ann Arbor, among others. Films will be shown Sundays at 3:30 pm & Wednesdays at 7:30. Admission to this special series is free.

As part of The Invitational: Artists of Northeast Ohio, the Museum presents selected works by the acclaimed Kent, Ohio, filmmaker.

Sun/March 10, 3:30 pm *Moving Pictures*, 1989. B&W. 100 min. Myers calls his latest surrealistic film a "dream scroll." The artist will be present to answer audience questions after the screening.

Wed/March 13, 7:30 pm *Jungle Girl*, 1984. With Mary and Jake Leed. B&W. 100 min. Myers' haunting memory piece pays tribute to Frances Gifford (star of the 1940's Republic Pictures serial *Jungle Girl*), whose career was cut short by a tragic automobile accident.

Sun/March 24, 3:30 pm *Floorshow*, 1978. With Mary and Jake Leed. B&W. 90 min. Life and art are contemplated through a stream-of-consciousness flow of striking images in this award-winning movie. "*Floorshow* reveals a filmmaker who seemingly can express any state of mind with impact and eloquence." -- *Los Angeles Times*

Wed/April 3, 7:30 pm 37-73, 1974. With Jake Leed, Kelly Myers, and Mary Leed. B&W, 60 min. Exquisite, magical saga of the joys and fears of growing up, following Myers' own life from his birth in 1937 until the time the film was made. Preceded by the 24-min. *First Time Here* (1964) and followed by the 40-min. *Massillon Museum* (1978).

Sun/April 7, 3:30 pm *Deathstyles*, 1971. With Robert Ohlrich, Jake Leed, and Mary Leed. Color, 60 min. American Gothic horror tale in which a young man drives through a nightmarish landscape. Preceded by *Coronation* (23-min., 1965) and followed by the 34-min. short from 1970, *Bill and Ruby*.

Wed/April 10, 7:30 pm *Akran*, 1969. With Robert Ohlrich and Pat Myers. B&W, 118 min. This technically dazzling film is a portrait of American society, circa 1969. "A work of overpowering originality...the most influential film since Godard's early work." -- Roger Ebert, *Chicago Sun Times*

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